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The ART NEWS

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MORTLAKE TAPESTRY

This tapestry, representing the capture of Cassandra by Ajax, is one of a pair from Drayton House which are now on exhibition at Dalva Brothers, Inc., New York.

ENGLISH, XVII CENTURY

JANUARY 4, 1936

PRICE 25 CENTS



"INDIAN SUMMER"

By CHAUNCEY F. RYDER, N.A.

Chauncey Foster Ryder, painter, etcher and lithographer, was born at Danbury, Conn., in 1868. He studied at the Art Institute of Chicago and at the Julian Academy and Collin and Laurens in Paris. He became an Associate of the National Academy of Design in 1914 and an Academician in 1920. He is a member of the American Watercolor Society, the Allied Artists of America, the Salmagundi Club, the New York Watercolor Club, the Lotos Club, the National Arts Club, the Society of American Etchers, the Print Makers' Society of California, the Chicago Society of Etchers, and the American Federation of Arts. He received honorable mention in the Paris Salon of 1907, the silver medal at the Panama-Pacific Exposition at San Francisco in 1915, the Baltimore Watercolor Club prize in 1920, first prize at the Central State Fair at Aurora in 1922, first prize at the Salmagundi Club, the members' prize of the Brooklyn Society of Etchers, the medal and first prize for etching at the National Arts Club in 1930, the Isador prize of the American Watercolor Society in 1930, the Shope prize of the American Society of Etchers in 1932, and the second Altman prize at the National Academy of Design in 1933. His work is in the collections of the Art Institute of Chicago; the Delgado Museum, New Orleans; the Washington State Art Association, Seattle; the Corcoran Gallery, Washington; the Hackley Art Gallery, Muskegon; the National Exhibition Association, Toronto; the City Art Museum, St. Louis; the Butler Art Institute, Youngstown; the Minneapolis Institute of Arts; the National Gallery, Washington; the Dayton Museum of Arts; the Metropolitan Museum, Rochester; the Memorial Art Gallery, Springfield; the Brooks Memorial Gallery, Memphis; the New York Public Library; the British Museum, London; the Victoria and Albert Museum, South Kensington; the Smithsonian Institution, Washington; the Brooklyn Museum, New York; the John Herron Art Institute, Hartford; the Bibliothèque Nationale, Paris, and the Society des Amis des Arts, Douai, France; the Newark Museum of Art; the Syracuse Museum of Fine Arts; the Pasadena Art Museum, and many other well known galleries.

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The ART NEWS

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VOL. XXXIV

NEW YORK, JANUARY 4, 1936

NO. 14 WEEKLY

Many Collectors Lend To Display Of African Art

Abstract Power of Negro Work
Exemplifying Regional Styles
Revealed in Stimulating Show
At Jacques Seligmann's

Some weeks ago we had occasion to comment editorially upon the stimulating effects of large exhibitions, both in providing an educational background and in promoting smaller displays in the same field. The show of negro art which has just opened at the Jacques Seligmann Galleries is another confirmation of this thesis and the very interesting collection that has been assembled comprises practically all types of work from large standing figures to ceremonial masques. Following the plan initiated by the Museum of Modern Art last winter, the examples on view are classified according to the various civilizations and regions from which they derive. However, in the present instance, foreign loans are almost entirely absent and the display as a whole reflects the enthusiasms and tastes of a discerning group of American collectors, many of whom were pioneers in this field. Mr. John D. Graham has both organized the exhibition and written the introduction to the catalog, thus making a further contribution to the many essays on negro art which have appeared in America during the past year. Although a preview has clearly revealed the range and fine quality of the collection, critical commentary must be confined to discussion of a few pieces, since installation was incomplete at the time when we viewed the show.

Prior to last winter's large exhibition, a certain "precious" aura tended to surround all negro art and to blind the eyesight as to differences in quality. Nor was it at first apparent that the hundreds of examples displayed and catalogued so scientifically at the Modern Museum were doing much more than to overwhelm the average visitor with a multiplicity of material. But with the continued repetition of smaller displays, it is evident that a healthy and intelligent perception of comparative values and a considerable knowledge of regional styles have been absorbed almost unconsciously by those who formerly felt baffled and mystified by the jargon of an esoteric cult.

The largest groups in the exhibition are devoted to examples from the Ivory Coast Civilization, from the Pahouin tribes of Gabon and to specimens from the Congo. Much smaller but finely selected pieces reveal the characteristics of the works inspired by the devil worship and black magic of the Cameroun district, the inland civilization of the Soudan, and the plastic brilliance of Benin.

Remarkable among the standing figures from the Ivory Coast is the Baoulé figure formerly in the collection of Tristan Tzara and now exhibited for the first time. Although the work from this region is regarded as showing the earmarks of an elegant but declining civilization, this superb sculpture is



"CHRIST AT EMMAUS"

Loaned by the Louvre to the exhibition, "Rembrandt and His Circle," now on view at the Art Institute of Chicago.

By REMBRANDT

WALTERS HOLDS CHRISTMAS SHOW

BALTIMORE.—An important feature of the annual Christmas exhibition at the Walters Art Gallery is the showing of a number of illuminated manuscripts which have never before been seen in this country. These works which range in date from the Xth to the XVIth century have been selected from the more than seven hundred examples which comprise the Walters collection of the illuminator's art. Each volume is opened at a page which depicts some incident of the "Infancies of Christ" derived from contemporary literature, church literature and the popular miracle plays.

Among the most interesting items in the collection is a charming group of Books of Hours, made for the fashionable ladies of the XVth and XVIth centuries. Many of these are products of the Bedford atelier and one includes the names of its original owners, the Sire de Lannoy and his wife, Jacqueline Mallet de Compigny. This volume, which contains the Lannoy coat-of-arms in the borders and the date 1440, was probably made at the time of their marriage.

Another Book of Hours of special interest is one which is very close in style to the work of Jacquemart de Hesdin, court painter to the Duc de Berry. The page at which the volume is opened presents an unusual interpretation of the Adoration with the Virgin kneeling upon a bed to worship

Arnold Seligmann Presents Exhibition of Venetian Art

An exhibition of Venetian paintings opens today at the galleries of Arnold Seligmann, Rey & Company, to remain on view until the end of the month. Canvases by Titian, Tintoretto, and Veronese which have never before been shown in this country are a feature of the display. Among the paintings on exhibition is one which was included in the great Titian show held last summer in Venice. A review of the exhibition will appear in a forthcoming issue of THE ART NEWS.

the Child. This same version of the theme occurs in the famous Book of Hours at Chantilly, also made for the Duc de Berry.

A small volume, probably the work of a Flemish painter at the court of this same great patron of the arts, is significant for its genre touch so typical of the early XVth-century Flemish realism. The illustration of the Flight into Egypt shows Joseph robustly quaffing from a flask as he trudges beside the ass which bears the Virgin and Child.

In addition to the manuscripts representing the various French schools of early date, there are some splendid examples of the work of Byzantine, English, Italian, Armenian and German artists.

FORSDYKE HEADS BRITISH MUSEUM

LONDON.—Edgar John Forsdyke, keeper of Greek and Roman antiquities at the British Museum, has recently been appointed director and principal librarian of the Museum. He will succeed Sir George Francis Hill who is to retire next June after forty-three years in the service of the Museum.

Mr. Forsdyke who entered the Museum in 1907 has been keeper of Greek and Roman antiquities since 1932. It was upon his advice that the trustees of the Museum recently rejected the "Cervetri Sarcophagus," an exhibit which had been in the Museum for sixty years and only several months ago was discovered to be a forgery. Similarly in 1932, he reclassified a bust of Julius Caesar which, for more than a century, had taken its place with Roman art. It is now grouped with the XVIIIth-century sculpture.

During Mr. Forsdyke's term as keeper the appearance of the sculpture galleries has been greatly improved. The dark backgrounds of the walls have been supplanted by pastel shades; unnecessary restorations have been removed and a number of busts have received new mounts. Before he became keeper he assisted in several excavations, notably at Knossos and Crete in 1926 and 1927. More recently he has taken part in expeditions to Greece, Troy and Byzantium.

Chicago Holds Rembrandt Show Of Wide Interest

Fresh Viewpoint in Exhibition Showing Master's Influence On the Style and Technique Of His Leading Pupils

CHICAGO.—The loan exhibition, "Rembrandt and His Circle," which opened at the Art Institute of Chicago on December 19, is the first display of its kind, relating as it does the works of the great master with those of his pupils, who were both numerous and famous. As indicated in our preliminary article on the exhibition in the December 7 issue of THE ART NEWS, there are eight canvases by Rembrandt, himself, chosen from the different periods of his career and illustrating the various aspects and development of his work. But the unique aspect of the Chicago show is the demonstration by juxtaposition of what the master's followers took from their teacher and how they incorporated it in their own achievements. It is this phase which Daniel Catton Rich, associate curator of paintings at the Institute, dwells on so interestingly in his introduction to the catalog and we reprint herewith his comments for the benefit of our readers:

"The great masters are seldom the great teachers. Too exclusively concerned with their own creative problems they generally lack the time and interest to give to the minor problems of pupils, and when they do attract lesser personalities to their studios often end by making abject copyists of them. The case of Rubens is typical. For one genius like Van Dyck he produced a company of assistants who aped the manner of his painting with a surface perfection until today in the large decorations we find it impossible to separate creator from imitator. But with Rembrandt a somewhat different state of affairs prevailed. The very fact that we are able, some three centuries later, to bring together an exhibit in which works by the master, in painting, drawing, and etching, can be hung side by side with known works by his most talented students, shows that Rembrandt was able not only to instruct artists in his technical methods, but that he found it possible to inspire them, momentarily at least, with something of his own creative attitude.

"Nevertheless the question of Rembrandt's relation to his school is one of the most confused and perplexing in the whole history of art. So intimately do his pupils reflect the master's point of view, that many of their works are still merged into the large and varied body of his art and are only now being identified. But if the main tendency of XIXth century criticism was to enlarge the output of Rembrandt at the expense of his followers, an opposite tendency is alive today. In the researches of Gustav Falck and the later studies of Dr. Bredius and Dr. Valentin, as well as in the X-ray investigations of Alan Burroughs and the scientific scrutiny of pigments by A. P. Laurie, we discover not only a refreshing skepticism towards traditional attribution but a new enthusiasm for rescuing the lost artistic personalities of

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(Continued on page 4)

Fresh Viewpoint In Rembrandt Show At the Art Institute

(Continued from page 3)

Rembrandt's circle. The difficulties have been aggravated by the master's rising fame and commercial value. Most of the paintings by pupils in the present exhibit have at one time or another been sold as originals, sometimes at exceedingly high prices. Even in the XVIIth century art dealers were not above substituting copies and ever since have been casually erasing minor names and adding spurious Rembrandt signatures. In addition the rule of the Dutch Guild, whereby an artist was allowed to sell and even to sign work done by apprentices in the studio, has vastly complicated the problem.

Rembrandt was one of the most celebrated teachers of his day and during the four decades of his career may have instructed as many as seventy young artists, a number of whom became famous in their own right. Houbraken in his *Groote Schouburgh* (1718-1721) relates that soon after Rembrandt came to Amsterdam he rented a warehouse loft on the Bloemengracht where he arranged his pupils in individual cubicles shut off from one another by packing paper or sailcloth where they could draw from life, and Sandrart, who knew the artist from about 1637-42, tells in his *Teutsche Academie* (1675-9) that the house was 'constantly filled with almost innumerable youngsters who had come to be taught by him while serving their apprenticeships.' Probably most of these boys had already studied with some lesser drawing master and came to work with Rembrandt for a period of at least three years to learn the rudiments of painting and etching. Only by serving a term with a recognized teacher and afterwards submitting examples of skilled workmanship could they become Free Masters of the Guild and sign and sell their pictures. Sandrart records that each of them paid him yearly one hundred florins out of which he probably fed and housed them. During this interval Rembrandt was permitted to market their work to his own advantage and Sandrart adds that apart from their apprenticeship fees he made from two thousand to two thousand five hundred guilders a year by the sale of their paintings.

'From a number of sources we have a fairly clear picture of how the young pupil progressed in Rembrandt's studio. He began by performing the menial tasks, grinding color, making and cleaning brushes and laying palettes. He was soon set at drawing from plaster casts (see Rembrandt's etching of c.1641, 'Man Drawing from a Cast by Candle-light,' [H. 191]) and may also have worked from the anatomical 'lay figure.' Next perhaps he was told to reproduce in sanguine, charcoal, or ink certain examples of the master's work, not only in drawing but in etching and even painting. Maes made a sketch of Rembrandt's 'Holy Family' in Cassel and in the present exhibition there is a drawing attributed to Bol (Lessing J. Rosenwald collection, Philadelphia) which must have been copied from the painted 'Self Portrait' (1640) by Rembrandt now in London. This practice helps to explain why there are in existence so many Rembrandtesque sketches of the same subject treated in an almost identical manner. Often these may be connected with an original drawing by Rembrandt but in other cases the master's sheet is lost and we know the composition only through copies by industrious students.'

'After the pupil had learned Rembrandt's way of managing a pen line and laying a wash, he was encouraged to work direct from the nude. A fascinating drawing in Weimar shows the master surrounded by pupils, all en-



CHRIST WASHING THE DISCIPLES' FEET

This work, which is a part of the Robert Alexander Walker Memorial of the Art Institute of Chicago, is now hung in the Institute's exhibition, "Rembrandt and His Circle."

By REMBRANDT

gaged in sketching from the same standing model. Surely this custom explains the groups and pairs of drawings where we find a nude man or woman rendered in identical pose but from slightly different angles. In such a case one drawing is doubtless by Rembrandt and the others by students.

'The procedure so far was strictly imitative but as the apprentice advanced we find Rembrandt forcing more independence upon him. The next step—and this is significant if we are to understand Rembrandt's success as a teacher—was for the pupil to translate with considerable freedom the theme of some composition by the master. For example, Maes redrew the motif of 'God Appearing to Abraham,' inventing, as it were, a new arrangement in the Rembrandt manner. We know that the master carefully scrutinized and corrected sketches of this

sort, sometimes working over the pupil's more hesitating and tentative draughtsmanship with his own slashing pen strokes and vigorous wash, or if the drawing were too weak in parts, he might paste on new bits of paper and make fresh corrections.

'We have an amusing case of a written criticism on a school drawing belonging to E. C. Spencer Church of Northwick Park. The subject is 'The Leave-Taking of Rebecca' and underneath in Rembrandt's hand appear these words: 'The scene should be arranged with many neighbors watching the distinguished bride depart.' (Hind translation.)

'The same steps seem to have prevailed in learning to paint. The immature student made exact copies of the artist's pictures; one of these is probably preserved in the 'Raising of Lazarus' (Art Institute of Chicago) ex-

hibited here which repeats almost stroke for stroke a stronger version in Amsterdam. The best copies were painted over in part by Rembrandt and sold, occasionally with a note added to

his signature that he had retouched them. The advanced student was allowed to paint from the same models as the master and to work at the same composition on which he was then engaged. The picture by Govaert Flinck of 'Isaac Blessing Jacob' (Rijksmuseum, Amsterdam) repeats a very familiar motif from the Rembrandt studio of the late thirties on which works by Horst, Eeckhout and other pupils are clearly based, and we have for comparison Rembrandt's own version formerly in the collection of the Earl of Brownlow.

'A painting like the imposing 'Adulteress Before Christ' (T. B. Walker collection, Minneapolis) seems to represent a further stage of workshop practice. Here we have no similar painted treatment of the subject by Rembrandt, for the National Gallery picture of 1644 shows small full-length figures in an arrangement of great space, but if Dr. Valentiner is correct in his suggestion, we have an assistant, probably Barent Fabritius, here developing a new design carefully based on drawings and studies by the master. When Rembrandt had treated a problem of composition sufficiently in drawings he occasionally left the transcription of it into a large picture to pupils,' writes Dr. Valentiner and goes further, believing that he can identify Rembrandt's retouches in the head and hand of the bearded Pharisee.

'Such a picture shows us how completely Rembrandt's conception and technique permeated the personalities of his assistants. The final step in which we find the artists who worked under him improvising on his motifs

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and adding their own variations may be illustrated here by three paintings. In Ferdinand Bol's attractive portrait of 'Saskia' (Jacques Seligmann & Company, Inc., New York City) we have practically a borrowing of Rembrandt's own painting in Cassel of his wife. The debt has been somewhat disguised; in Bol's picture Saskia does not wear the large hat, and the figure is cut off and inserted into a window frame, but, nevertheless, the careful lighting and modeling of the features and even the pose of one of the hands have been carried over to be interpreted in Bol's softer and thinner technique. Rembrandt's subtle and exquisitely balanced 'Young Girl at an Open Half-Door' (Art Institute of Chicago) started a whole train of imitations; we see one of them in Barent Fabritius' 'Girl Plucking a Fowl' (Wildenstein & Company, New York City), where the artist, by joining this motif to another Rembrandt motif of an old woman plucking a hen, has managed to make a new picture out of previous material. Similarly Arent de Gelder's richly colored 'Portrait of a Girl' (Art Institute of Chicago) obviously relies on Rembrandt's 'Portrait of a Woman' (1666) in the National Gallery, although again certain shifts and transpositions of design serve to hide the fact.

Paintings like this bring us to the question of how these pupils managed to learn so much of Rembrandt that they were able to paint, draw and etch works which have frequently been confused and defended as his? How did they advance from servile copying to that later stage where they seem competent to create at least secondary works in his vein? Far more usual is the result that we find in the pupils of Gerald Dou, who, when they imitate their master, concentrate wholly on his slick, glassy surfaces, his mannerisms of color and drawing, producing pictures that are in no sense serious rivals of his own.

The answer may be found, seemingly, in the peculiar quality of Rembrandt as a teacher. We know that he was a conscientious instructor; in his 'art loft' in the Bloemengracht he is said to have visited each booth in turn, giving criticism, and we realize from the corrected drawings that he spent some time pointing out weaknesses and deficiencies. But beyond this, I think we can say that Rembrandt's academy, for all its copying, was in many ways unacademic. Though trained in a strict atelier himself, Rembrandt by the time



THE ADULTERESS BEFORE CHRIST*

This painting is loaned by the T. B. Walker collection of Minneapolis, to the exhibition, "Rembrandt and His Circle," now on view at the Art Institute of Chicago.

By BARENT FABRITIUS

he became a teacher had discovered that art was far more than the imitation of classical models. Sandrart makes him a rebel, 'who combatted the usual rules of art, rejected the aids of anatomy, the theory of human proportions, perspective, and the use of antique sculpture; threw over Raphael's method of drawing, and inveighed against the academies so necessary to our profession, declaring that the artist should follow no other rules but *nature*, despising rules in respect of his treatment of contour, light and shade, which he handled entirely to suit the emphasis of his subject.' (Hind translation.)

Rembrandt's life-long search for a broader and more powerful expression made him impatient in his own teaching of technical tricks and recipes. He sent his apprentices out in the streets to observe what was going on; Maes has left pages, either drawn on the spot or immediately afterward from memory, which show beggars and figures from the crowd. The pupils sketched in the fields or villages, a practice Eeckhout depicts in his charming drawing

'The Artist before a Peasant House' (Ryksmuseum, Amsterdam). In the studio they were constantly in touch with a master who grew to care less and less for the outward conventions of art and more for its inner force, a master who experimented unceasingly to endow his forms with greater emotion and at the same time fuse them into a stronger design. Is it any wonder that the most talented of his pupils came under his spell and for a few years identified themselves so closely with him that they produced not so much Flincks, de Gelders and Hoogstraten as lesser Rembrandts? In the history of art there are few cases where a master so completely dictated not only the technique of his pupils, but their very processes of mind.

It was while in the studio, or directly afterwards, that the members of Rembrandt's circle usually did their strongest work. In the present exhibit we have concentrated on showing those examples which come closest to the master, for after the apprenticeship was through and the effects of his teaching had worn off we find most of them

automatically seeking a lower and more popular level. We must not forget that Rembrandt's art was not only highly personal, but that as he advanced, it became less intelligible and found less favor with the public. Protestant Holland of the XVIIth century cared little for religious themes, naturally preferring scenes from every day life in which they could recognize themselves. Dr. Valentiner has pointed out that this lapse into genre is characteristic of many of the best pupils who 'had sufficient self-criticism to recognize that their intellectual and spiritual endowment was not great enough to give a higher inspiration' to their work. Here we can see Maes putting by such Rembrandt-like portraits as the present 'Portrait of an Old Lady' (Art Institute of Chicago) in favor of domestic subjects like 'A Girl Sewing' (Mrs. J. D. Lyon collection, Locust Valley, N. Y.) or softening Rembrandt's vigorous realism into the picture of sentiment of which 'An Old Woman at Prayer' (John Levy, New York) is a characteristic example. Barent Fabritius, obeying the same impulse, turns the vivid composi-

tion of Rembrandt's drawing of 'Satyr and the Peasant' into an attractive Dutch interior of the period (Mrs. Paul M. Warburg, New York City).

"Others like Rembrandt's brilliant young collaborator, Lievens, come under the grandiose spell of Baroque composition as modified by Rubens and the Flemish school, while Bol and Maes in their later portraits reflect the newer artificialities and elegance of the French court style. Only one of Rembrandt's pupils developed into a true master. This was Carel Fabritius, unfortunately not represented in the exhibition, for none of his rare works is found in America and the most significant could not be borrowed from Europe. But alone Carel was able to build upon what he had learned in the studio, joining to the rich subtleties of Rembrandt's chiaroscuro a feeling for lighter tone and color used architectonically, which was to reach its highest development in Carel's own pupil, Vermeer.

In various other ways, however, Rembrandt's example continued to operate even with those artists who seemed to have broken most decisively with his idea. Their borrowings persist, hidden under smoother pigment or buried in the enlarged arabesque of some official decoration. Backer and Bol return to Rembrandt drawings for their compositions. Bol plagiarizes a Rembrandt portrait in a far lesser portrait of his own. In general we observe the followers diluting the original contribution of the master, making it palatable and easy for the public to understand. And during Rembrandt's later life, when contemporaries failed to comprehend the radical character of his art, the works of Flinck, Bol, and Maes were frequently praised above his own.

In a sense only one artist remained the completely faithful pupil: Arent de Gelder, who worked with Rembrandt during the strange, exciting period of the sixties and who stayed with him until his death, continued to paint in the master's manner, and even when de Gelder's canvases grow lighter, anticipating in their rhythmic brushwork the gayer color the next age of the Rococo, we still feel behind them something of Rembrandt's amazing command over pigment and a trace of the largeness of his final conception."

The complete list of lenders to the exhibition is as follows:

The Angell-Norris Collection, St. Charles, Illinois; The Clarence Buckingham Collection, Chicago; The City Art Museum, St. Louis; The Trustees of the John G. Johnson Collection, Philadelphia; The Louvre Museum, Paris; Mrs. J. D. Lyon, Locust Valley, New York; The A. W. Mellon Educational and Charitable Trust, Washington; The Metropolitan Museum of Art, New York; The Minneapolis Institute of Arts, Minneapolis; The Pierpont Morgan Library, New York; The Museum of Art, Rhode Island School of Design, Providence; The Museum of Fine Arts, Boston; Mrs. Francis Neilson, Chicago; Mr. Lessing J. Rosenwald, Philadelphia; The Ryksmuseum, Amsterdam; Jacques Seligmann and Company, Inc., New York; Mr. Chester D. Tripp, Chicago; The T. B. Walker Collection, Minneapolis; Mrs. Paul M. Warburg, New York; Julius H. Weitzner, Inc., New York; Mr. Joseph E. Widener, Elkins Park, Pennsylvania; Wildenstein and Company, Inc., New York, and the Worcester Art Museum, Worcester.

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**Jacques Seligmann
Holds Notable Show
Of African Sculpture**

(Continued from page 3)

removed as far as possible from decadence. Everything is conceived in the simplest possible plastic terms and even the headdress is stylized in a way that suggests Romanesque subordination of detail to a noble whole. Through this unconscious concentration upon abstract values, the figure is imbued with a strange monumental quality. This is accentuated by the play of light over the full arms and long torso. In addition, the treatment of the features, unmarked by either distortion or emphasis upon racial physiognomy, contributes greatly to the architectonic unity of the whole and to its serene power.

Of the Gabon group, the seated figure which we reproduce in this issue is an excellent example of certain stylistic trends. Here, in contrast with the Ivory Coast example just discussed, distortions play an important part in the design. In addition, an almost Egyptian rigidity accentuated by the treatment of the headdress marks the treatment of the entire body, while strongly concave modeling of the cheeks is counter-balanced by the sharp oppositions of elbows and knees. That "suavity of harmonious relationships in the rounded surfaces and the swelling bulbous quality in the volumes" which James Johnson Sweeney has cited as among the outstanding features of the art of Gabon also appear in a very expressive figure of a child, which is ranked among the finest examples in this group.

Not only male and female figures but fetishes, chiefs' fans, reliquaries and headrests are found in the fascinating series which represents the art of the Congo. The intense vivacity which often leavens the comparative sophistication of these works may be seen in the woman's figure which we reproduce in this issue. Here, the obvious desire both to characterize and to dramatize is somehow reminiscent of the genre sculpture of the Egyptians. The smiling mouth, the inlaid ivory of the eyes and the high headdress all give a strong individuality to the head, while action and movement are vividly suggested by the modeling of legs and torso.

Although not included among our illustrations, two striking examples from the Belgian Congo are also interesting as revelations of the marked contrasts in treatment which often appear in sculptures coming from the same district. The goblet in the shape of a woman, done by a member of the Kirongo tribes, shows the instinctive



STANDING FIGURE, LOANGO, CONGO

These three figures from the collection of Frank Crowninshield appear in the exhibition of sculptures of old African civilizations, now on view at the Jacques Seligmann Galleries.

adaptation of form to function that appears in all phases of negro art. The cup-shaped head rests compactly against the shoulders, giving the left motif of firmness and solidity. The arms, tightly pressed against the body, strengthen this emphasis on closely related masses which taper naturally into the carved columns of the legs. Turning to the striking fetish figure of a woman from this same district, one finds plastic unity attained through completely different means. Here an intense nervous energy seems to have guided the carver's hand, a flame of primal religious frenzy gives dynamic power to the sharp angles and to the taut, drawn out rhythms which run downward like

quick-silver from the high headdress. These are but a few of the individual pieces which are indicative of the fascination of this carefully assembled collection. Among those which we have not had an opportunity to study but which are notable in the literature of negro art for their rarity and beauty are a number of other examples which are recommended to the attention of the visitor. In the Cameroun group there is a head covered with skin, used for ceremonial magic, which is reproduced in G. Vater's book. Only one other similar example is known, that in the Vienna Museum. This series also includes the unique head used for ceremonial magic which is illustrated in Basler's book and was included in

the show at the Museum of Modern Art.

In the Gabon series, such pieces as the dancing Pahouin, similar to wrought iron figures of the Middle Ages, and the mortuary fetish in the form of a Bakota double brass mask of man and wife are notable for their rarity and importance. Turning to the relatively austere art from the Soudan, there is a gray hermaphroditic figure, which was formerly in the Feneon collection and which is reproduced in the Portier and Poncet volume. In the group from Yorouba, Angola, Dahomey and Tanganyika, there is the Dahomey horseman, one of the most famous pieces of African art, while the standing figure in hard "blonde" wood

from Tanganyika which was formerly in the Bondy collection is regarded by many connoisseurs as the finest example known of this type. Among the ivories, two of the largest examples are especially splendid in abstract style.

The sculpture exhibited is borrowed from the collections of Frank Crowninshield, George Gershwin, Ben Hecht, A. Conger Goodyear, Helena Rubinstein, Walt Kuhn, Louis Carré, John D. Graham, Mrs. C. Suydam Cutting, Miguel Covarrubias and Edgar Levy. Most of it originally came from French collections, notably those of Bondy, Fénéon, Graham, Paul Guillaume, César De Hauke, Madame Hein, De Miré, Moris, Rupalley and Tristan Tzara.

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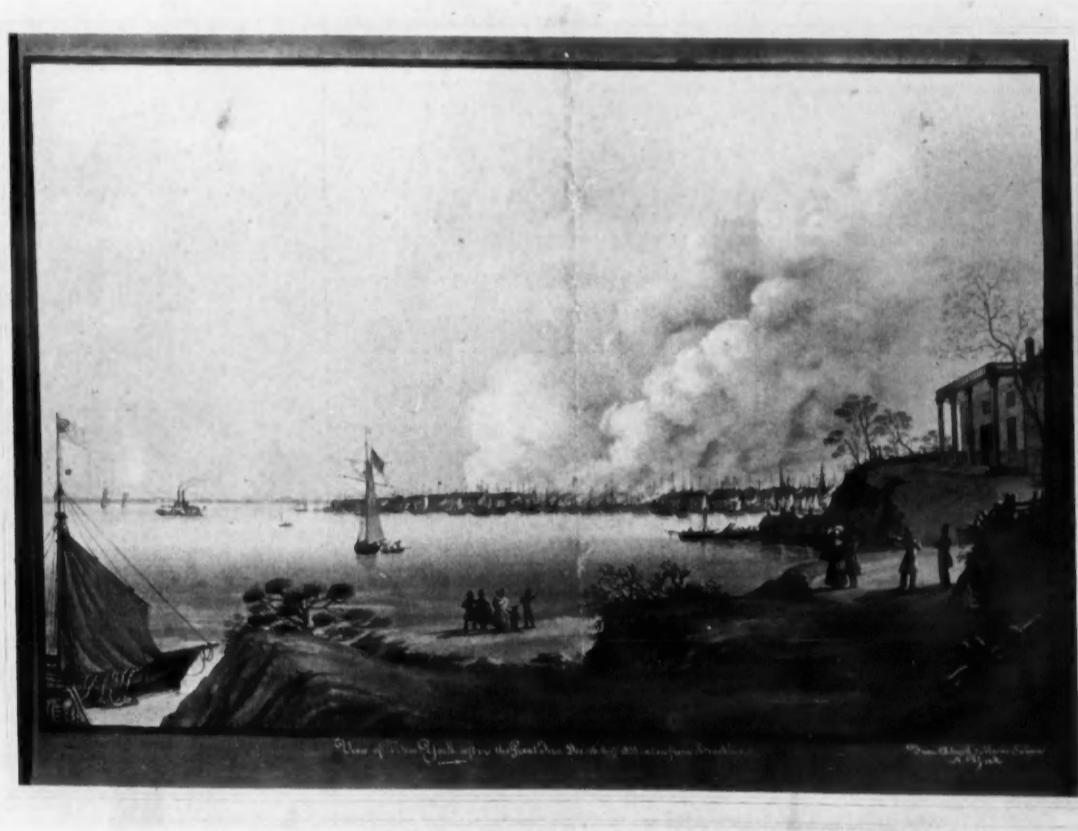
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View"; the desirable Chapman *New York Taken from the Bay near Bedloe Island*; one of three copies known of the *Bay of New York Taken from the Battery*, from the drawing by Borne; the very important original watercolor drawing by Klinckowstrom of *Broadway and City Hall* about 1819; the excessively rare Reinagle *View of St. Paul's Church and the Broadway Stage*; and the famous Maverick view of *Wall Street*, 1830, of which only three copies are known.

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Marie Sterners Galleries

The sculpture of Warren Cheney, now on view in his first New York one-man show at the Marie Sterners Galleries, shows an astonishing variety of styles. From the almost classical "Striding Torso" his work ranges through figures modeled in the Rodin-esque tradition of light and shade and rippling line to solid blocklike constructions which owe their debt to Epstein's borrowings from Easter Island sculpture. In all of them, his style is dependent on his content for, as he explains, "The kind of art which interests me the most is that which constitutes a record of an emotional-spiritual experience." Literary pitfalls are avoided, however, by limiting his experiences to those "which are recognizable through body movement alone." Although he works on a surprisingly small scale, in all of his examples he is expressing universal emotions: a sorrowing mother, famine, hope, mother and child, and the like.

Technically, Cheney draws his greatest strength both in his naturalistic and expressionistic works from the simplification of planes. This is particularly notable in "Mother and Child," where the entire group is built up out of cube-like forms, the emphasis falling on broad and direct delineation and on the preservation of the chunky quality of the stone from which it is cut. Similar simplification is apparent in his studies of torsos, as in "Rising Torso," where the artist has elongated his figure, exaggerating the vertical lines of the bony and muscular structure in order to secure an effect of upward stress and strain. In contrast, "Torso Study" is almost purely decorative in aim, its slight distortions adding only to the elegance of the figure and its surface minutely cut so as to allow the terra cotta to reflect the maximum light and shade and color.

Also worthy of note are the artist's architectural models, those executed in high relief for the Los Angeles Times Building Competition in 1933 and his more recent "Pylon." The latter is a severely stylized work in the round, its emphasis on the long slim lines of the figure and its drapes, with the verticality varied by a frieze of small decorative figures at the base. "Head of a Sainte," one of the few portraits in the exhibition, is distinguished by the fine simplified modeling of the ascetic head, recalling both in method and mood the few pieces of sculpture executed by Modigliani.

The stained glass windows designed by Alice Laughlin for the Whale Cay Chapel in the Bahamas have been arranged in the small exhibition room of the Marie Sterners Galleries. The dark room, illuminated only by the lights behind the glass panels offers an appropriate emotional setting for these scenes from the life of Christ and for a display of their richness of color and simple design. In her compositions, the artist has depended on symmetry and straight lines, formalized figure construction, outlining



"OPUS 5"

This work in Alaska marble appears in the exhibition of sculpture by the artist, now on view at the Marie Sterners Galleries.

faces and costumes somewhat in the manner of Byzantine art and always emphasizing their essential flatness. More important, however, than the linear patterns, are the colors, vibrant reds and glowing blues with the addition of off-greens which shade to aquamarine. For the most part, these colors are applied in broad masses with no use made of the diapered backgrounds or the contrasting jewel-like bits which play such an important part in the design of early glass. The white backgrounds against which the figures are set give an illusion of space and reality and permit the juxtaposition of more varied hues than would have been possible in medieval stained glass, but they detract somewhat from the rich color effect and the abstract quality of the whole.

LUIGI LUCIONI
WELLS M. SAWYER

Ferargil Galleries

Oscar Wilde's famous paradox that "Nature copies art" has been turned twice about face by the skill of Luigi Lucioni. The current work which is being done in the field of color photography has had an obvious influence on these tight, technically miraculous canvases which never swerve hairsbreadth from optical truth. The sleek surfaces suggest little of the brush and oils which have gone into their production; they reflect, however, every detail, no matter how minute, every hair and wrinkle, every facet of surface and texture. Outstanding as a tour de force is the portrait of Robert McQueen Grant, 5th, while similarly remarkable for the infinite pains and skilled craftsmanship which has gone into them are the landscapes, faithful topographical reproductions of the

scenes. The still lifes, groupings of objets d'art, are more consciously decorative with the objects selected and arranged with a view to their compositional unity. In such a painting as "Antiques," however, the main emphasis still lies in the conscientious depiction of the surface qualities of the pewter, the glass and the etching rather than in the formal design of the whole. The etchings and watercolors in the outer gallery, although somewhat looser than the oils, are motivated by similar fidelity to the facts of nature. In etching the medium is peculiarly suited to Lucioni's type of work; the watercolors are somewhat less polished, lacking the linear intensity of the paintings.

With the Lucioni exhibition, the Ferargil Galleries are showing watercolors of Spain by Wells M. Sawyer. Selecting his subjects from a romantic rather than a realistic point of view, he has painted pleasant sketches of castles in Spain, of convents and shrines and tiny hill town villages.

ALEXANDER BROOK

Downtown Gallery

Acknowledged as a painter of great technical facility, able in the application of subtle colors and the evocation of textures and mood, Alexander Brook's current exhibition at the Downtown Gallery does little to enhance or diminish his reputation. The impression made by the forty-odd paintings, all done in the last two years and never before exhibited, is that of a memorial show. The artist has created a genre of painting eminently suited to his vision and his technique and he seldom departs from it. The difference between

(Continued on page 9)

AFRICAN SCULPTURES

From the collections of Frank Crowninshield, George Gershwin, Ben Hecht, A. Conger Goodyear, Walt Kuhn, John Graham, Louis Carré, Helena Rubinstein, and Mrs. C. Suydam Johnson.

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"WINDY SKIES"

By ALEXANDER BROOK

"ANN"

These two paintings are included in the exhibition of the artist's work now on view at the Downtown Gallery.



By ALEXANDER BROOK

Exhibitions in New York

(Continued from page 8)

the large paintings in the skylight gallery and the small canvases in the other room is one of size alone; in quality and in purpose they stem from identical artistic points of view.

"Ann," one of the paintings in the larger group, is a complete expression of Brook's talent. Simple in arrangement, it gains distinction from the restrained romantic lighting which falls, with a hint of drama, over the girl's bare shoulders, from the subdued yet

alive coloring and the facile application of paint. The sensuousness of the whole is flavored with whimsy, the adolescent appeal of the unlovely bony back and awkwardly bunched hair. In each of the portraits it is interesting to see how the artist works his subjects into his own pattern, emphasizing always the wide-eyed brooding gaze, the rather wistful melancholy of their mood and posture. Even in "Peggy Bacon and Metaphysics," where a knowledge of the sitter's own work would lead one to expect something different, and in the portraits of men and children the characterizations follow the artist's method.

Similarly in the landscapes and the still lifes all of the artist's weapons—space and color, light and design—are

utilized for the creation of a romantic mood. "A Number of Things" is a sturdy painterly work inviting inevitable comparison with "Sentinels," owned by the Whitney Museum because of the likeness in content and arrangement, but avoiding the latter's almost self-conscious drama to achieve a subtler effect. "Rosinante in New England," familiar because of the etching of the same subject, emphasizes again Brook's blend of the awkward and the poetic; in "Approach to Mt. Kisco," a painting of an automobile dump, the satiric implications of the title are belied by the artist's approach, his soft coloring and delicate brushwork. The quiet melancholy of "XXth Century Ruin" is enhanced by the pervasive gray of sky

and landscape, the tiny despairing figure in the foreground.

The small figure and flower studies and portrait heads, losing nothing of the artist's charm by their reduction in scale, have a lively and immediate appeal. More intimate than the larger works, their richness of color which as in "Young Girl" occasionally recalls the palette of the XVIIIth-century French, comes to be almost a decorative end in itself. Portentous skies and youthful dreaminess still prevail, however, and, especially in the interior scenes, the angular poses and the miniature-like delicacy of the brushwork combine in the evocation of mood. In all slickness is avoided by understatement and restraint, by the subduing of color and the suggestion rather than the blunt pronouncement of form and meaning.

LIBRARY OPENS HORACE EXHIBIT

An exhibition of manuscripts and fine editions commemorating the bimillenary celebration of the birth of Horace is on view at the New York Public Library. Of importance in the collection is a facsimile of the earliest known manuscript, a copy made by an Irish monk in the IXth century. Several rare XVth and XVIth century Latin texts, among them a copy of the Johannes Gruniger edition, 1498; the three Aldine editions, 1501, 1509 and 1519; the Jean Petit *Epistles*, Paris, 1519; an F. Gryphius edition, Paris, 1537, and one by S. Gryphius, Lyons, 1546, are also notable.

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The aristocratic simplicity of domestic silver during the reign of Charles II is brilliantly exemplified in this very rare porringer and cover from James Robinson, bearing the London datemark, 1674. The maker's mark, 'T M', is cited in Jackson's well known volume on page 130. The snakehead appearing on the flat cover was a favorite motif of the period, which was also used on sweetmeat boxes. The graceful scroll work of the handles also reveals the maker's art.



The traditions of Merry England and the golden age of country squires are immediately suggested to the imagination by this silver tankard made in York in 1683. The robust handle, the sturdy ribbed base and the capacious form have that honest beauty which belongs with complete adaptation of form to function. An engraved crest decorates the body of this piece, which was made by W. Bosfield and comes from the collection of Howard & Company.



Caudle cups of this type were used extensively as table decorations and sideboard dishes during the reigns of Charles I, Charles II and James II. The cup and cover with the maker's mark I. B. and the paten by W.M., both executed in London in 1661, are cited in Jackson's well known volume. The finely executed, flamboyant chasing in raised design is typical of the early years of Charles II's reign, when England was in revolt against the recent puritanism of the Commonwealth. From James Robinson.



The date mark 1695 appears on this silver porringer which is one of the many fine pieces to be seen at the galleries of Howard and Company. An exquisitely bevelled rim contributes greatly to the beauty of the bowl proper, which otherwise relies entirely on the pure simplicity of its form. Caprice, however, marks the treatment of the handle, which with its openwork scroll design is faintly suggestive of Chinese inspiration, so frequent in the furniture of this period.



Charles II brought the art of the silversmith back to its former importance and prestige. This pair of very rare English beakers made in London in 1662, have the simplicity appropriate to ecclesiastical usage, and were originally presented to dignitaries of the church and inscribed with their names. They were formerly in the collection of the Duke of Montrose. The cylindrical bodies rely entirely on the exquisite lustre obtained through subtle craftsmanship. From James Robinson.

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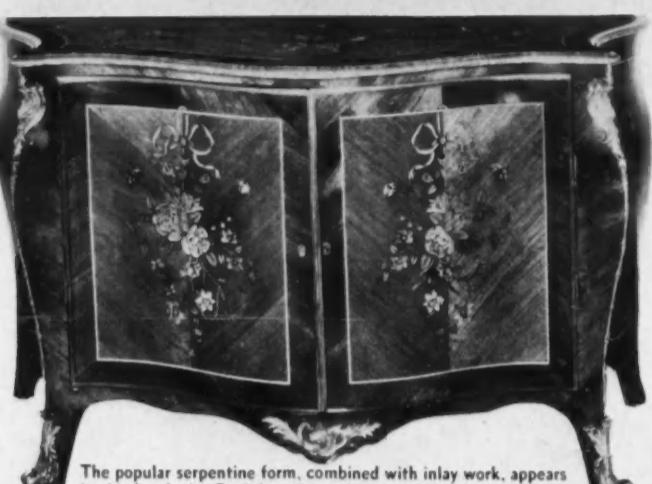
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The popular serpentine form, combined with inlay work, appears in this handsome English satinwood commode which is one of a pair from Frank Partridge, Inc. Rosewood banding around the doors heightens the gaiety of the ribbon-tied floral sprays in the center, done in various tinted woods. Ormolu mounts are skillfully used to give added richness to the design, while the repetition of inlaid motifs on the top again indicates the unusual quality of this piece which dates from about 1765.



Unusual daintiness distinguishes this XVIIIth-century satinwood writing desk, quite obviously made to please the exacting taste of some aristocratic lady. The slender legs, the narrow bandings, and the restrained treatment of the small cupboards with oval inlays, all combine to create a piece of unusual charm. The curve of the arched top rail emphasizes the prevailing straightness of line by marked contrast. From Arthur Ackermann and Son, Inc.



The tambour front is the most striking feature of this XVIIIth-century cupboard table from Arthur Ackermann and Son, Inc. Made of the popular satinwood, such intimate pieces as this exercise a perennial appeal because of their great suitability to the modern home. Fluted pilasters and turned legs, as well as a wide drawer framed in rosewood, are also to be noted as essential elements in the design. A three-sided railing partly surrounds the top.



Greek frets and laurel pendants are most effectively employed in the inlays of this Sheraton satinwood music stool. The classical spirit which imbues the design is further echoed by the use of striped upholstery on the top which lifts up and discloses a compartment for sheet music. Instead of wood, shirred silk is effectively used on front and sides. From Stair and Andrew.



Freshness and a marked feeling for spatial decoration characterize the treatment of inlay in this Sheraton satinwood commode which is one of a pair in the collection of the Symons Galleries. The caryatid motif and the peacocks seated on the scrolls are handled with a lightness and inventive originality that add greatly to their charm. The frieze of the commode, with its delicate pattern of flower urn and scrolling leaves is equally felicitous in feeling.

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Dalva Brothers Show Tapestries Of Rare Interest

Weaves Once in Drayton House Are Important Aesthetically And Because of Attribution To Mortlake Manufactory

Special interest attaches to fine English tapestries not only because of their intrinsic beauty, but because they are much rarer than specimens from French and Flemish looms, which were far more active. The two hangings, "Ajax and Cassandra" and "The Destruction of Niobe's Children," now on exhibition at the galleries of Dalva Brothers, are not only extremely spirited in design and color but also contribute greatly to the general knowledge of Mortlake productions. One of these tapestries is reproduced on the cover of this issue of THE ART NEWS, the other on this page.

Both weaves bear the arms of Henry Mordaunt, second Earl of Peterborough and of his wife, Penelope, daughter of Barnabas, Earl of Thomond. A replica of the "Ajax and Cassandra" is to be found in the collection of the Victoria and Albert Museum. From the point of view of technique, both hangings are exceptionally fine in quality with very pure tones of blue, yellow and rose giving the prevailing harmony to the central compositions. The deep sapphire blue ground of the crisply patterned borders, with their sharp contrasts of flower scrolls in white, rose and yellow, afford just the necessary sonority to serve as an effective frame.

Of the two the "Ajax and Cassandra" with its strongly pictorial quality and compactly organized design naturally displays the highest development of both the weaver's and the cartoonist's skill. Here, aside from the superb rendering of the horses and the dramatic vigor of the individual figures, there are many details which reveal the hand of a master craftsman, lavishing infinite pains upon every inch of the composition. The exquisite cerulean tones in the sky, the textile pattern of the woman's dress, the numerous small figures in the background and the very lively child at the left are all indicative of unusual quality.

"The Destruction of Niobe's Children," though relying primarily upon the weaver's skill in dramatizing the movement of the rearing horses, is also marked by great sensitivity in the interpretation of detail. The golden glow of the clouds, and the sudden tenderness introduced into the composition through the lovely color of the prostrate woman's dress are among the things that will be appreciated by all lovers of the art of tapestry.

The discreet combination of Renaissance motives in the borders with simple and vigorously drawn floral scrolls is remarkable in both tapestries. The termes, the oval cartouches and the floral swags which appear at the ends have the dignity of the XVIIth century without any of its frequent descent to over-elaboration.

The tapestries, which formerly hung in Drayton House, came to America fifteen years ago, after purchase at auction in a Christie sale. They were described in the catalog as woven by Benood of Lambeth, probably because the "Ajax and Cassandra" at the Victoria and Albert Museum bears the inscription "Made at Lambeth." When the tapestries again came up at public sale in the Spetz dispersal in 1925, they were attributed to F. Poyntz of Hatton Garden.

This confusion in the matter of attribution was considerably clarified in 1927 by an extremely scholarly article by H. C. Marillier entitled "The Mort-



MORTLAKE TAPESTRY

This weave depicting "The Destruction of Niobe's Children" is now on view at the galleries of Dalva Brothers.

XVII CENTURY

lake Horses" which appeared in *The Burlington Magazine*. The "Ajax and Cassandra" from Drayton House is now in the Dalva collection and the slightly different rendition of the theme in the Victoria and Albert Museum is regarded by experts as a later version. A comparison of photographs of the two weaves shows variations not only in the more detailed development of the battle scene, but in the treatment of the border. The coat of arms is also, quite different. However, the general conclusions reached by Mr. Marillier refer to the Drayton House weaves and thus are directly pertinent to the provenance of the Dalva specimens. We therefore quote various excerpts from this article which carefully build up the case:

"In Thomson's *Tapestry Weaving in England*, the only record of English tapestries which exists at present, it is mentioned that 'Francis Cleyn', the official designer and draughtsman to the Mortlake factory, besides his first essay in the Hero and Leander series, provided it with a set representing the royal Horses. This design was still popular in 1670 and afterwards was produced at Lambeth. . . . In 1675, an inventory of the Duke of Ormond's tapestries at Kilkenny, Clonmel and Dunmore included six pieces of Lambeth tapestry of 'Several Horses,' which are elsewhere described as 'exhibiting men on horse-back.'

The apparent mystery concerning these horse subjects is, as Mr. Marillier points out, only further deepened by reference to such hangings as the Horsemanship tapestries reputed to be from designs by Abraham van Diepenbeke, which are to be found in Welbeck and various other country seats, or by another set of royal Horses mentioned by Muntz as having been designed by Lucas Cornelisz for Duke Hercules of Ferrara. In the case of the Horsemanship tapestries, the circumstances of production and the signatures that can be traced do not fit with the only facts known concerning the Mortlake "Horses" which are that they were designed by Francis Cleyn, and represent the occupants of the royal stable. In the case of the hangings by Cornelisz, there is no proof that either he or his

designers ever came to England. Dismissing the very fragile claims made for these weaves, Mr. Marillier continues:

"I think I have discovered that the mystery is a simple one, and is to be solved in quite a different way. At Drayton House, near Kettering, there is a fine set of large equestrian subjects in which prancing or galloping horses are the prominent feature. They represent for the most part mythological heroes, such as Meleager, carrying the boar's head on his spear, or Perseus on Pegasus galloping to the rescue of Andromeda. There are five of these altogether, but it is by no means easy to determine the subjects of all five. The 'Meleager' is also to be found at Easton Neston, accompanied by two Trojan subjects in the same borders, viz., the 'Ajax and Cassandra' of the Victoria and Albert Museum and 'The Destruction of Niobe's Children,' the latter chiefly consisting of two large figures of riders galloping in opposite directions.

"These last two subjects were formerly at Drayton," Mr. Marillier continues, "but were sold at Christie's on March 11, 1920."

The remaining portion of Mr. Marillier's article which is devoted to the citation of evidence leading to an attribution of the Drayton House weaves to the Mortlake manufactory, has a direct bearing upon the Dalva specimens. Turning again to the Thomson volume, he finds further material supporting this thesis:

"From the Lambeth workshops came another set representing scenes from the Wars of Troy. This series possesses beautiful borders having drapery, cornucopias and termes, whilst in the middle are cartouches with equestrian scenes. The panel showing the Capture of Cassandra by Agamemnon when Troy was sacked, with a scene in the background illustrating her abduction from the Temple of Minerva, is now in the Victoria and Albert Museum." This so-called set of Trojan scenes consists only of the two subjects mentioned above, to my knowledge, and forms an integral part of the series at Drayton, of which there were probably eight in all. When Charles I took over the Mortlake works in 1637, after the death of Francis Crane, amongst the tapestries which he bought was a set of 'Horses.' . . . After the quotation of various, cor-

roborative material from the inventory made when Charles I took over the Mortlake works in 1637 after the death of Sir Francis Crane and brought a set of 'Horses,' the author continues:

"All the panels I have mentioned have got the same ornate borders, either with or without the arms at the top. Whether this border was the original Mortlake one, or betokens a Lambeth origin is an interesting problem. In a Christie's sale, dated March 18, 1897, occurs the entry of a signed Mortlake panel entitled the Rape of Helen, with the cipher and feather of Charles II as Prince of Wales in the border, and in a medallion below the crossed scepters and a motto. In either case it would appear that one at least of the earlier Mortlake sets had the royal border, and this set was doubtless the one bought by the King and disposed of to Mr. Jackson in 1651. But the border described by Mr. Thomson and illustrated here is also well worthy of Mortlake, and despite the catalog ascriptions I believe the Drayton set to be of genuine Mortlake parentage. The panels at the house are all framed in, and their edges cannot be examined; but of the two pieces sold to America one appears from the photograph to have the Mortlake shield in its usual place, well up on the right border. The shield by itself is not conclusive evidence, as it was notoriously used at a later date by the Soho weavers and by Poyntz at Hatton Garden. Poyntz, however, combined it with his initials in the lower border, as at Knole and Hardwick, whilst Benood, of Lambeth when he used it at all, seems to have altered it into the City of

London arms with a dagger in the dexter chief. This rules him out, according to my view, in the present instance, so that on the whole it does not seem unsafe to say that the Drayton House tapestries are a Mortlake set of the Horses designed by Cleyn, and that they fill the gap in our knowledge of these particular productions which has always existed."

HACKLEY BUYS AMERICAN WORK

MUSKEGON, Mich. — The Hackley Art Gallery of Muskegon, Michigan, has taken the first step toward forming a watercolor collection by the purchase of eleven sheets. The group is composed of "The Battery" by George Biddle, "House on the Cliff" by Clarence K. Chatterton, "Old Chartres" by Arthur B. Davies, "Plaza Borda, Taxco" by Paul Gill, "Gathering Nets" by Henry G. Keller, "Marshes" by Dodge Macknight, "The Black Table" by John W. Taylor, "Daybreak" by Barse Miller, "In the Yard" by Reginald Marsh, "White Ballet" by Gertrude Schweitzer and "The White Villa" by E. Barnard Lintott.

These watercolors, which augment the oil and print collections built up by the Museum since its foundation in 1912, were selected by Robert Macbeth of New York. Dr. Robert Harshe of Chicago acted as advisor on the acquisition. The purchase further testifies to the gallery's policy of supporting the work of contemporary American artists.



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**"The Art of Today"
Is Current Exhibit
At Albright Gallery**

By WALTER GORDON

BUFFALO.—"The Art of Today," an extraordinarily interesting exhibition consisting of 118 paintings and thirty-three pieces of sculpture has just opened at the Albright Art Gallery. Selected to illustrate most of the contemporary art trends in Europe and this country, this display offers to Buffalo a rare opportunity to see at first-hand much that has hitherto been available only through photographic reproduction. The display will remain on view to the public until the end of the month.

The purpose of this show . . . "to present to the Buffalo public typical examples of what has been done in the name of art since the World War, particularly by the more adventurous advance-guardists," is a most ambitious one, indeed. Yet, in spite of unavoidable omissions of work by several important artists, the aim has been amazingly well realized. The exhibition is full of challenging ideas and individual pieces of the first rank. The selection of the items to be shown, a matter of over six months of hard work, has been carefully done with a nice balancing and mixture of all of the more important present-day art fashions. Surrealists, neo-romanticists, the nationalist Americans and others, as well as such old masters of modern art as Picasso, Matisse, de Chirico, Brancusi et al., are all represented by examples of their latest phases.

Viewing this exhibition as a whole brings home vividly, among other impressions, the fact that we are living today in one of the most exciting and at the same time most bewildering art periods in modern history. Epithets of "lack of unity," "lack of content," "brilliant but empty," may be correct or not when applied to the art of today; all our modern artists may be "minor," but certainly, our artists cannot be accused of lack of fertility or creative energy. In this exhibition waves of vi-



COLEMAN HOLLOW—ALLEGHENY VALLEY

Loaned by the Valentine Gallery to the exhibition of "The Art of Today" which is now on view at the Albright Art Gallery in Buffalo.

tality surge from these paintings and sculptures made by contemporary hands. The results of the work of sensitive minds grappling with technical problems of form, other artists' views of the apparent world outside them interpreted with a keen social consciousness—are all displayed. If art is the reflection of the character of a civilization, this art reflects the instability of our modern society, and this instability, this uncertainty, has led to experimentation that is tremendously interesting to anyone who has eyes to see.

Examples of this experimentation by Dali, Berard, Leonid, Tchelitchev and Berman—a group considered by some recent critics to be the leaders of European art today—are included, as well as pictures by the much-publicized Americans Thomas Benton, Grant Wood and John Steuart Curry. Buffalonians are especially pleased to see

such superb examples by two nationally-known Buffalo artists: Charles Burchfield and Eugene Speicher. Fernand Leger, Georges Rouault, Joan Miró, Wassily Kandinsky, Piet Mondrian, Paul Klee, Leonid, Kristians Tonny, Juan Gris, Marcel Gromaire, are among the European painters represented. Peter Blume, Louis Eilshemius, Arshile Gorky, Doris Lee, José Orozco, Edward Hopper, George Grosz, are only a few of the many Americans. The names of Hans Arp, Alexander Calder, Gaston Lachaise, Pablo Gargallo, William Zorach as well as Despiau, Maillol and Laurens, indicate the nature of the sculpture section.

In all there are 118 artists. In addition to the works by the artists already cited, there are examples by Bacon, Barlach, Beckmann, Belling, Biedermeier, Bishop, Blanch, Bonnard, Brook, Chagall, Canadé, Cikovsky, Citron, Coleman, Criss, Davis, DuBois, Dickinson, Dix, Dove, Drenner, Dufy, Ernst, Evergood, Ferguson, Fliene, Flanagan,

Friedman, Ganso, Gaudier-Brzeska, Goldthwaite, Gatch, Halpert, Hart, Howard, John Kane, Kantor, Karfiol, Klee, Kokoschka, Kuhn, Kuniyoshi, LaFresnaye, Laurencin, Laurent, Lucioni, Lurcat, Marcks, Marsh, Masereel, Masson, Mattson, McCosh, Michan, Meltsner, Momm, Nakian, O'Keeffe, Palmer, Pascin, Pierce, Poor, Richardson, Rose, Rosenthal, Roy, Schmidt, de Segonzac, Severini, Shahn, Sheeler, Shmuel, Siqueiros, Spencer, Storrs, Soutine, Varian, Vuillard, Weber, Zorach.

The exhibition has been assembled and is being sponsored by the Women's Advisory Committee of the Albright Gallery, the active members of which were Mrs. Thomas Robins, Jr., chairman; Mrs. Frans Visser's Hooft, secretary; Mrs. Seymour H. Knox, Jr., Miss Grace Barron, Mrs. Harry B. Spaulding, Mrs. Jules Randal, Mrs. Ansley W. Sawyer, Mrs. Reginald B. Taylor and Mrs. Davis T. (Anna Glenny) Dunbar. Museums which have loaned to the

exhibition include the Phillips Memorial Gallery, the Boston Museum of Fine Arts, the Museum of Modern Art, the Art Institute of Chicago, the Cleveland Museum, the Carnegie Institute, the Albright Art Gallery. Other lenders are Mr. Adolph Lewisohn, Mr. A. Conner Goodyear, Sidney Janis, Mrs. Nelson Rockefeller, Mrs. John D. Rockefeller, Jr., Mrs. Stephen C. Clark, E. G. Halpert, all of New York City; Alexander Calder, Concord Mass.; Mrs. E. P. Richardson, Detroit, Mich.; Mrs. Seymour H. Knox, Jr.; Mr. M. Martin Janis, Mrs. Davis T. Dunbar, Mr. John McCormick Mitchell, Mr. and Mrs. Charles Rapport, Mrs. Harry G. Spaulding, and Mr. Maulsby Kimball, of Buffalo, New York.

Pictures and sculpture have been sent by the following dealers: Pierre Matisse Gallery, Etienne Bignou, Brummer, Marie Harriman Gallery, Downtown Gallery, E. Weyhe, J. B. Neumann Gallery, Walker Galleries, Julian Levy, Midtown Galleries, F. K. M. Rehn, C. W. Kraushaar Galleries, Valentine Gallery, Ferargil, Delphic Studios.

**CHICAGO OPENS
NEW GALLERIES**

CHICAGO.—The new galleries devoted to XVIIth, XVIIIth and XVIIIIth century English and American furniture have recently been opened by the Antiquarian Society of the Art Institute of Chicago and are now accessible to the public. The galleries have been redecorated, parquet floors laid and clusters of ceiling lights installed. The first gallery contains the noted mantel from West Harling Hall, county of Norfolk, England, with a portrait of Richard Gipps as an overmantel decoration. Rare rugs from the Deering collection are shown in this gallery of XVIIIIth century furniture. The second English room is filled with furniture of the XVIIIIth century, among which are a trestle table, draw-tables, cabinets, tapestries. Among the rare objects in this room are a number of examples of stonework, or bead work in high relief with quaint pictorial scenes. In the "L" wing there are three newly arranged galleries of American art containing furniture and decorations of the XVIth, XVIIth and XIXth centuries. In one there has been installed the historical cupboard from the tap room of Port Tobacco, Maryland, given by Miss Anne Morgan of Chicago. A much publicized American "high boy" is in another room, while in still another gallery there are rare chairs and a table made by the famous Duncan Phyfe, together with other chairs with the American Eagle on their backs.

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**Prices Reported
In Innes Auction
Held at Christie's**

LONDON. — The second state of Rembrandt's "Portrait of Jan Six" brought a record price for an English sale in the Christie dispersal of the Innes collection held on December 12 and 13. The print was purchased by Messrs. Colnaghi for £2,730. The maximum price heretofore achieved was realized in 1907 when Sir Wilfred Lawson paid £600 for an impression of this plate. When the Innes example was purchased by Messrs. Colnaghi in Amsterdam in 1928 it brought £8,200, the unusual price being accounted for by the fact that it was leaving the possession of the Six family for the first time.

A fine impression of the only state of Rembrandt's "Three Trees" also went to Messrs. Colnaghi for £567 while a fourth state of "Christ Crucified between the Two Thieves" and the only state of "The Presentation in the Temple" were purchased by M. Guiot of Paris for £483 and £441 respectively. The total realized by the collection of Rembrandt etchings was more than £5,370.

Among the paintings from the Innes collection which brought high prices were Gainsborough's portrait of Richard Ottley which was purchased by Jargens for £1,890, Ruisdael's "The Ferry-Boat" which brought £1,365 from Agnew and a "Portrait of an Old Lady" by Rembrandt which went to Collings for £1,312. Nicolaus Maes' "Portrait of a Man" sold for £882 and Van Ostade's "A Hurdy Gurdy Player at a Cottage" brought £483. As a whole, the 165 etchings, paintings and drawings were sold for £21,121.

Furniture and objets d'art from the Innes collection which were sold at Christie's on the day preceding the sale of paintings and prints realized a total just under £8,500. The violin made by Stradivarius in 1729 brought the highest price, going for £1,365, while another violin dating from 1736 brought £325. In the furniture section an Elizabethan oak table realized £525, an oak buffet of the same period, £304, an Adam mahogany winged bookcase, £399 and a Chippendale mahogany bureau bookcase, £262. A Byzantine ivory plaque of the Madonna and Child brought £399 while an Edward VI silver cup brought £1,020 and an Elizabethan silver-gilt cup and cover, 1582, £1,020.



BED MADE FOR QUEEN VICTORIA

CIRCA 1842

This historic piece is now on exhibition at W. & J. Sloane's prior to its display throughout the country.

Victoria's Bed Seen at Sloane's

With fashions turning rapidly back to the days of the gay nineties and with the revival of XIXth-century literature and drama, the customs and furniture of the time are also arousing increased interest. Decorators have for some years past recognized the charm of Victorian interiors and the individuality inherent in both the color and characteristic designs of this epoch. Few pieces of association appeal have, however, ever come to this country and hence the canopied and gilded bed which was made for Queen Victoria has an unusual appeal. This bed, which is now on exhibition at

W. & J. Sloane's, will later tour the country. The design of the bed, which was made in about the year 1842, is appropriately rich and massive. A wide canopy and heavy white hanging of silk fringed with pure gold are suspended from its twelve foot dome. The supporting end pillars with their bold spiral carving are also heavily gilded, but the absence of any small ornament definitely adds to the impression of grandeur characteristic of the whole. Since this is the only piece of furniture actually used by English royalty that has ever left England or been exhibited outside of a museum or a palace, this bed should evoke an unusual degree of interest.

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"NEAR SOUTHAMPTON"

This canvas is included in the catalog of paintings, property of the estate of the late Jacob Wertheim and other owners, which will be sold at the American-Anderson Galleries on the evening of January 10.

Coming Auctions

AMERICAN-ANDERSON
GALLERIES

WERTHEIM ET AL
PAINTINGS

Now on Exhibition
Sale, January 10

Portraits by Romney, Lawrence, Gilbert Stuart and other famous artists and paintings by Henner, Diaz, Bouguereau, Schreyer, Thomas Moran, Albert Pinkham Ryder, George Inness, Blakelock, Childe Hassam and others are now on exhibition at the American-Anderson Galleries, prior to dispersal at public sale the evening of January 10. The catalog will include paintings from the collection of the late Jacob Wertheim, property of the estate of the late Walter J. M. Donovan, Mrs. Sumner Welles of Washington, D. C., and other owners, and private property of Frank Dudensing of New York.

Two outstanding paintings in the sale are of the American school. One, from the Wertheim collection, is a superb landscape of windblown wooded green fields and dunes entitled "Near Southampton" by Thomas Moran. The other is a small panel by Ryder entitled "The Fisherman," property of Frank Dudensing. This last painting, which is described as Elliott Daingerfield, N. A., as "one of the most Rydernesque of Ryder's pictures and in composition value and artistic expression one of the artist's great works," is a night view of a small sailboat plying toward a shadowed haven, the light of a ringed moon and its reflection in the sea contrasting sharply with dark clouds in a streaked sky and a sombre mountain in the background.

The sale includes two notable portraits by Gilbert Stuart, one a likeness of King George III in royal robes and the other of his consort, Queen Charlotte, which were painted in London about 1785-8. Both were formerly in the collection of Thomas B. Clarke of New York and are described and illustrated in Lawrence Park's *Gilbert Stuart* (1926).

English portraits include Romney's "Lady Donovan," property of the Donovan estate, and Sir Thomas Lawrence's "John Kemble, as Cato," a full-length likeness of the famous actor in a Roman costume, from the Wertheim collection.

Other American artists represented are J. Francis Murphy, by his very fine "Sundown," painted in 1886, and three other canvases; George Inness, by "Woods at Montclair"; Blakelock, by

"Encampment: Moonlight" and "Hunter at Dawn"; Daniel Ridgway Knight, by "Flaneuse," a full-length painting of a young peasant girl which was exhibited at the Paris Salon in 1893; and Childe Hassam, by "Isle of Shoals" and "Street with Figure."

Among French artists Henner is represented by "Tête de Fillette Brune," "Mélanchole," and "Reclining Nude," a superb painting of a nymph reclining upon the green bank of a stream against a background of trees and luminous evening sky. Two paintings by Bouguereau are a life-size figure of a sleeping Madonna entitled "La Vierge aux Anges" and "Music of the Seas," a portrayal of a nude nymph kneeling upon a beach. By Diaz are "Auprès du Bois" and "The Sultan's Daughter," this last a colorful composition of children and attendants in Oriental court costumes.

Other notable paintings are the Venetian XVIIIth-century Pietro Longhi's "The Meeting" and two vivid pictures of horses by Adolph Schreyer, one his "Arabs Watering Horses" and the other his furiously animated canvas "The Stampede."

READ LIBRARY

Now on Exhibition
Sale, January 8, 9

The splendid library and collection of important historical and literary autographs of the late Mr. and Mrs. William A. Read of New York City and Purchase, N. Y., will be dispersed at public sale at the American-Anderson Galleries the evening of January 8 and the afternoon and evening of January 9, by order of the heirs. The contents of the catalog are now on exhibition. The sale features a superb collection of letters by General Nathanael Greene and George Washington, including war correspondence between them from 1776 to 1783.

Outstanding among the rare books to be offered is a set of the first four folio editions of Shakespeare's plays, the copy of the exceedingly rare first folio edition, printed in London in 1623, being the very fine one formerly in the Marshall C. Lefferts collection and having only a few leaves partly restored; a copy of the first edition of Percy Bysshe Shelley's *Adonais*, printed in Pisa in 1821, presented by the author to Leigh Hunt and afterwards by the latter to their mutual friend, Thomas Love Peacock, with autograph presentation inscriptions by Shelley and Hunt; and George Washington's own copy of his *Official Letters to the Honorable American Congress, Written during the War between the United States and Great Britain*, printed in London, in 1795, in two volumes, each bearing his signature.

Foremost among individual autographs is Edgar A. Poe's signed manuscript of his poem *For Annie*, in honor of his friend Mrs. Annie Richmond,

comprising fifteen six and eight-line stanzas written on two quarto pages. The poem was first published in *Flag of Our Union*, April 28, 1845.

Important military correspondence between George Washington and General Nathanael Greene forms the basis of two very important sections of the Read collection. One of these consists of 126 autograph letters by General Greene, together with other manuscripts by and letters to him, ranging in date from the beginning of his military career to his death in 1786 and embodying the collection formed by George H. Richmond of New York in 1906, and is undoubtedly the most extensive assemblage of documents by and relating to this famous American Revolutionary leader ever offered at public sale. The other is a collection of important autographs by George Washington, which includes war correspondence with General Greene and other letters dating from 1776 to 1783 and a survey and description of a tract of land on the Little Cacaphon River in Virginia, made by Washington in 1751 at the age of nineteen.

Other important first editions are the Griswold-Ives copy of Shakespeare's *Poems* printed in London in 1640, with the rare duplicate undated title-page; Robert Burns' *Poems*, printed at Kilmarnock in 1786; Robert Herrick's *Hesperides*, London, 1647-8; Oliver Goldsmith's *The Vicar of Wakefield*, 2 vols., Salisbury, 1766; John Milton's *Poems*, London, 1645; and an uncut copy of Shelley's *Queen Mab*, London, 1813, with the leaves that in most copies were mutilated in order to conceal the author's name in perfect state. The Bruton copy of the first issue of The Grimm brothers' *German Popular Stories*, illustrated by George Cruikshank, 2 vols., London, 1823-6, is considered the finest in existence.

An autograph manuscript memorial and a letter by Benedict Arnold; a letter by Colonel Donald Campbell to Robert R. Livingston; a letter by Benjamin Franklin from Passy in 1781 to his friendly enemy, William Strahan, printer and publisher to the King; a letter by William Hooper, Signer of the Declaration of Independence from North Carolina, and a remarkable collection of forty-five manuscripts relating to witchcraft in New England, dated 1656-80, are notable items in the group of historical autographs.

Among literary autographs is a letter written by the poet John Keats to Fanny Brawne, in 1820; a letter by Elizabeth Barrett Browning from her home in Wimpole Street in 1846 to Edgar A. Poe, in reply to his dedication to her of his famous *The Raven and Other Poems*; and, among an extensive series of fine autographs and original drawings by William M. Thackeray, the manuscript of a portion of his *Notes of a Journey from Cornhill to Grand Cairo*, comprising about 2,500 words illustrated with a drawing. Other writers represented by autographic material are Charles Lamb, Charles Dickens, and John G. Whittier.

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KU-YUEH HSUAN VASE

Included in the collection of Chinese porcelains and pottery, property of Mrs. S. K. de Forest of New York, to be sold with additions from other sources at the American-Anderson Galleries on January 11.

DE FOREST PORCELAINS

Now on Exhibition
Sale, January 11

Chinese porcelains and pottery, comprising the collection of Mrs. S. K. de Forest of New York and some additional properties will go on exhibition at the American-Anderson Galleries today, prior to dispersal at public sale the afternoon of January 11. Rare single-color and decorated ceramics dating from the Sung and Ming dynasties and Ch'ing decorated porcelains, including choice Ku-Yueh Hsuan and other imperial ware, are among the pieces included.

Two outstanding items are a rare Sung celadon tripod incense burner four and one-half inches in diameter and an imperial Ku-Yueh Hsuan bottle-form vase of finest white vitreous porcelain, nine and three-quarter inches high, exquisitely decorated with an extensive miniature landscape view and having the four-character Ch'ien-lung mark. The former, from the de Forest collection, is almost identical with a piece from the Eumorfopoulos collection illustrated in R. L. Hobson's

Chinese Pottery and Porcelain (1915) and is of the much prized type of ware known in Japan as Kinuta sei.

Another notable rarity in the de Forest collection is an important Lang Yao plaque coated with a brilliant sang de boeuf glaze dating from the late Ming period and having the large four-character mark of Ch'eng Hua drawn in underglaze blue.

Important pieces of the K'ang-Hsi period include a Lan Yao baluster vase invested with ox-blood red glaze; a rare peachbloom cushion-shaped circular rouge box with glaze of "soufflé" effect mottled with areas of the prized emerald green; a famille verte rouleau vase; a graceful bell-shaped Lang Yao bowl in mottled blood red glaze rimmed with silver; and a pair of blanc de Chine temple jars with covers of important size.

Other notable items are a pair of important Ch'üan Yao porcelain deep bowls of the Sung period; a superb pair of Ch'ien-lung Imperial famille rose eggshell porcelain bowls of high brilliance; two blue and white "Hawthorne" ginger jars of the K'ang Hsi period, one from the J. Pierpont Morgan collection; and a Ch'ien-lung famille rose temple vase with cover, fifty-two and one-half inches in height.

CH'EN LUNG PERIOD

CHARLES II SIDE CHAIRS

These two carved walnut chairs belong to a set of six in the collection of English furniture and decorations, the stock of White Allom and Charles Roberson of London, Inc., to be sold at the Rains Galleries on the afternoons of January 9, 10, 11.

RAINS GALLERIES

ENGLISH FURNITURE
AND DECORATIONS

Now on Exhibition
Sale, January 9-11

English furniture and decorations, several paneled rooms, antique rugs and textiles and Sheffield plate, comprising the stock of White Allom and Charles Roberson of London, Inc., are now on exhibition at the Rains Galleries. Dispersal of this property will take place on the afternoons of January 9, 10 and 11.

The carved and paneled interiors include an oak room from St. Albans, Essex, circa 1620; an important George II pine room from Gainsborough, circa 1750, and another from Wyncote, approximately ten years earlier in date. There is also one from Bramblehanger Priory.

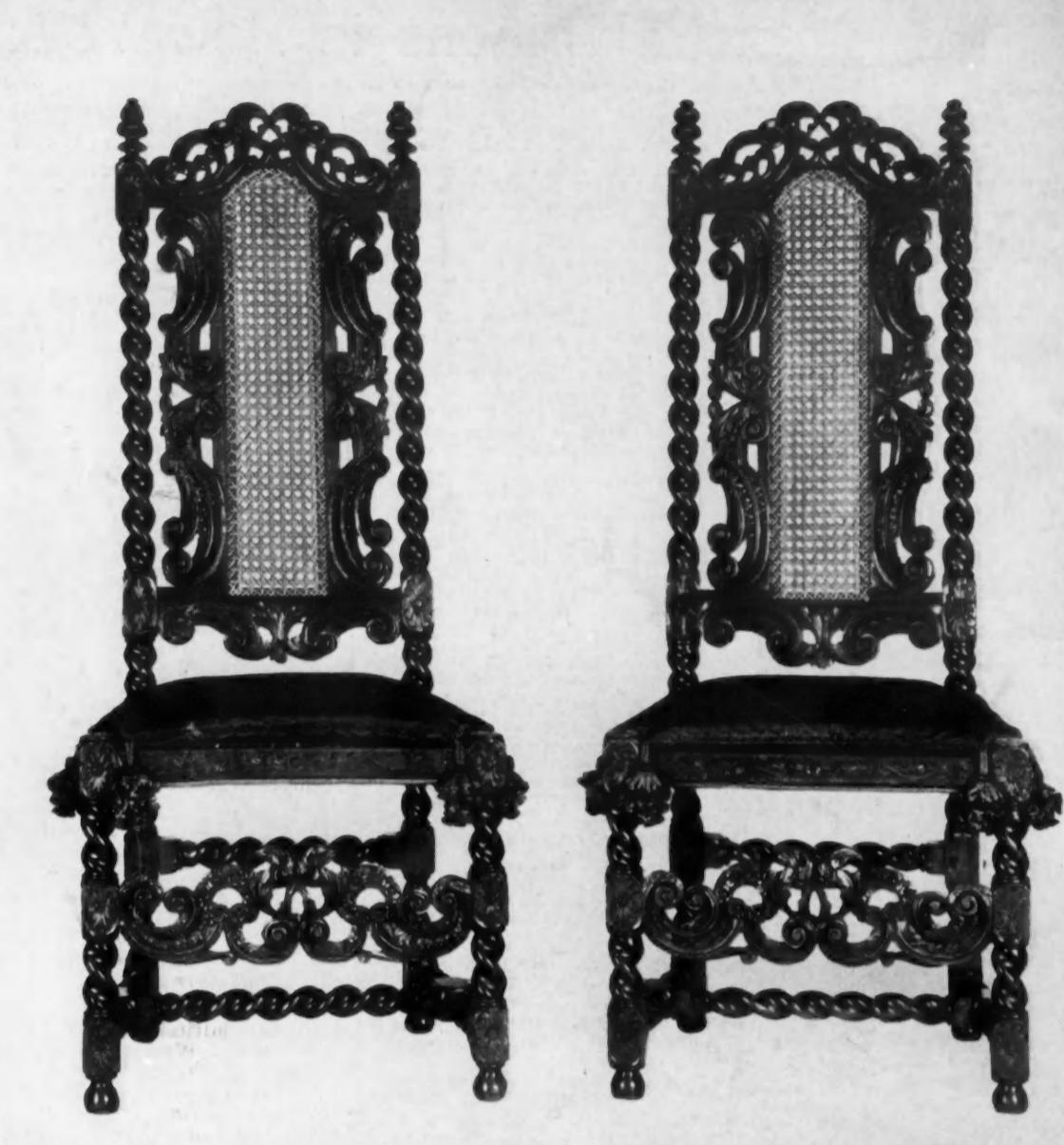
Of major interest in the group of XVIIth-century English furniture there is a set of six Charles II carved walnut side chairs with spiral-turned side rails, legs and stretchers. Two of the chairs are illustrated in this issue. A Jacobean

oak chest with mother-of-pearl inlay, a Jacobean armchair and a Yorkshire Smokers' chair are other notable items among the early pieces. A pair of James II walnut high back chairs and a William and Mary carved and gilded shield-crested mirror will also command attention. Representing the Queen Anne style there is a burl walnut double-dome secretary bookcase, while the Chippendale items number a mahogany bookcase with cupboard base, a carved fretwork console and a pair of parcel-gilded side chairs. A Sheraton breakfront bookcase is of mahogany inlaid with satinwood. The catalog also includes several Georgian pieces, among them a William Kent breakfront bookcase, a burl walnut cabinet secretary, a piecrust tilt top table, circa 1750, and a mahogany and satinwood Carlton-house desk which was purchased from the family of the Reverend William Ellis to whom it was presented by the Duke of Clarence.

The rugs include a Ghiordes example in wine, sapphire blue, old ivory and black; a Karabagh runner with small minarette-bordered medallion on a blue field, and an XVIIth-century Oushak specimen intricately woven with recurrent designs in olive green, sapphire blue, beige and ivory.

Complementing the English furniture are sconces, chandeliers, fire sets and other forms of decorations. The Sheffield plate offers a large selection of objects dating from the reigns of George III and IV such as candlesticks, urns, wine coolers, inkstands, compotes, tureens and trays.

ENGLISH, XVII CENTURY

New York Auction
CalendarAmerican-Anderson Galleries
30 East 57th Street

January 8, 9—Library and historical and literary autograph collection, property of the late Mr. and Mrs. William A. Read of New York City and Purchase, New York. Now on exhibition.

January 10—English, French and American paintings, from the collection of the late Jacob Wertheim, property of the estate of the late Walter J. M. Donovan, Mrs. Sumner Welles of Washington, D. C., and other owners, and private property of Frank Dudensing of New York. Now on exhibition.

January 11—Chinese porcelains and pottery, the collection of Mrs. S. K. de Forest of New York and additions from other sources. Now on exhibition.

Plaza Galleries
9-13 East 59th Street

January 8, 9, 10, 11—Furniture, decorations, Oriental rugs and paintings from the estate of Helen P. Shoemaker, with additions. On exhibition, January 6.

Rains Galleries
12 East 49th Street

January 9-11—English furniture and decorations, paneled rooms, antique rugs and textiles and Sheffield plate, the stock of White Allom and Charles Roberson of London, Inc. Now on exhibition.

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Calendar of Exhibitions in New York

Arthur Ackermann & Son, 50 East 57th Street—Exhibition of XVIIIth Century furniture and decorations.

L. Alavoine & Co., 112 Fifth Avenue—Exhibition of French interior decoration and furniture.

American Academy of Arts and Letters, Broadway at 155th Street—Paintings by Cecilia Beaux, to May 3.

American Museum of Natural History, Manhattan Square—Sketches and paintings of the Far East by Carl N. Werntz, to January 7.

American Watercolor Society, 215 West 57th Street—Annual exhibition.

An American Place, 509 Madison Avenue—Recent paintings by Georgia O'Keeffe, to February 27.

Another Place, 43 West 8th Street—Paintings and drawings by Frank H. Schwarz, to January 30.

Arden Galleries, 460 Park Avenue—Special exhibition of a sculptured trophy chest made for Amelia Earhart; exhibition of sculpture and furniture.

Argent Galleries, 42 West 57th Street—Paintings by Emily Nichols Hatch, etchings by Margaret Manuel, "Faces, Places and Fighting Men" by Alfred L. Howes, to January 11.

Art Students' League, 215 West 57th Street—Prints and paintings by Yasuo Kuniyoshi, work by Dean Cornwall, to January 11.

A. W. A. Gallery, 353 West 57th Street—Loan exhibition of American Provincial Paintings, to January 31.

Isabella Barclay, Inc., 136 East 57th Street—Exhibition of antique furniture, textiles, wall papers and objects of art.

Bignou Galleries, 32 East 57th Street—Exhibition of paintings by Renoir.

Brooklyn Museum, Eastern Parkway—Exhibition of medieval objects and "The Antioch Treasure"; contemporary European woodcuts.

Brommer Galleries, 55 East 57th Street—Sculpture by Jacques Lipchitz, to January 31.

Carroll Carstairs, 11 East 57th Street—"French Impressionists and After."

Ralph M. Chait, 600 Madison Avenue—Exhibition of Chinese art objects.

Contemporary Arts, 41 West 54th Street—Paintings and drawings by Edmund Quincy, to January 18.

Dalva Brothers, Inc., 2 West 56th Street—Exhibition of antique tapestries, furniture and textiles.

Delphic Studios, 724 Fifth Avenue—Modern American sculpture by Adam A. Sanders, paintings by Aurelio Caloenesco, to January 12.

Downtown Gallery, 113 West 13th Street—Exhibition of paintings by Alexander Brook.

A. S. Drey, 630 Fifth Avenue—Exhibition of paintings by old masters, antique sculpture and furniture.

Durand-Ruel Galleries, 12 East 57th Street—Exhibition of drawings by Degas, to January 11.

Durlacher Bros., 670 Fifth Avenue—Exhibition of paintings by old masters.

Ehrich-Newhouse Galleries, 578 Madison Avenue—Paintings by Lorentz Kleiser, January 6—January 24.

Daniel H. Farr, 11 East 57th Street—Exhibition of antique furniture, silver and porcelains.

Federal Art Project Gallery, 7 East 28th Street—Exhibition of mural designs for public buildings.

Ferargil Galleries, 63 East 57th Street—Paintings by Luigi Lucioni, paintings of Spain by Wells M. Sawyer, to January 19.

Fifteen Gallery, 27 West 57th Street—Watercolors by Marion Monks Chase, Carl Gordon Cutler, Charles Hopkinson and Charles Hovey Pepper, January 6—February 1.

Carl Fischer Art Gallery, 61 East 57th Street—Exhibition of watercolors by Ernest Walker; work by Rothenstein.

Frederie Frazier, Inc., 9 East 57th Street—Exhibition of paintings by old masters.

French & Co., Inc., 210 East 57th Street—Exhibition of antique tapestries, textiles, furniture, works of art, paneled rooms.

Galerie René Gimpel, 2 East 57th Street—Exhibition of frescoes and drawings by Puvis de Chavannes.

Gallery of American Indian Art, 120 East 57th Street—Exhibition of watercolors, rugs, pottery and jewelry, old and modern.

Gallery of Living Art, 100 Washington Square—Permanent exhibition of XXth century artists.

Edward Garratt, Inc., 485 Madison Avenue—Exhibition of English and French XVIIth and XIXth century furniture.

LEO ROSMER

Paintings

Jan. 6th to 18th

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